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Rewriting the Grandmother's Story

Old Age in "Little Red Riding Hood" and Gillian Cross' *Wolf*

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Abstract: Feminist perspectives have strongly influenced the fairy-tale rewritings of the past decades, but the intersection of gender with other identity markers deserves more attention. This article applies the conclusions of Sylvia Henneberg's critical examination of age and gender in fairy tales to Gillian Cross's *Wolf* (1990), an award-winning rewriting of "Red Riding Hood." While *Wolf* presents Nan, the counterpart of Red Riding Hood's grandmother, as a determined and cunning older woman at first, in the course of the novel, the narrative lapses into the ageist stereotypes of the ineffectual crone and the wise old mentor.

Zusammenfassung: In den letzten Jahrzehnten sind Neufassungen von Märchen stark von feministischen Perspektiven beeinflusst worden. Allerdings verdient die Schnittmenge zwischen Gender und anderen Identitätsmerkmalen mehr Aufmerksamkeit. Der vorliegende Artikel wendet die Schlussfolgerungen von Sylvia Hennebergs kritischer Untersuchung zu Alter und Gender in Märchen auf Gillian Cross' *Tochter des Wolfes* (1990) an – eine preisgekrönte Neufassung von „Rotkäppchen". Während in *Tochter des Wolfes* Nan, der Gegenpart zu Rotkäppchens Großmutter, zunächst als entschlossene und schlaue ältere Frau dargestellt wird, verfällt die Erzählung im Laufe des Romans in altersdiskriminierende Stereotypen, wie die des nichtsnutzigen alten Weibes und der weisen alten Mentorin.

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1 Introduction

In the past five decades, countless literary rewritings have revised the plot and ideological stance of traditional fairy tales. Few have received as much critical acclaim as Gillian Cross' *Wolf*. This novelization of "Little Red Riding Hood" first appeared in 1990 and won the Carnegie Medal, the most prestigious British award for children's literature, in that same year. Three decades later, the book is still in print. Critics have focused on the novel's complex literary form and rich intertextual network (Mackey 1997; Beckett 2002), and on its engagement with psychoanalytical theories (Wilkie-Stibbs 2002) and interpretations of fairy tales (Joosen 2011). In addition, scholars have explored the revision of gender roles in the adaptation, which includes the transformation of a naïve Little Red Riding Hood into a twentieth-century skeptical British teenager, who is aware of danger and actively looking for clues to understand her situation (Beckett 2002, 302–303). In the light of trends in fairy-tale rewritings, this should not come as a surprise: since the 1970s, feminist approaches have been central to fairy-tale scholarship (see a. o. Zipes 1986; Haase 2004) and to fairy-tale rewritings and adaptations (Bacchilega 1997; Benson 2008).

Recent scholarship in feminist and gender studies has come under the influence of intersectional approaches (Lutz et al. 2011). Critics working in Marxist studies, critical race studies and queer studies have criticized second-wave feminists for privileging white, middle-class and heterosexual perspectives, thus limiting their aims and social relevance. Intersectional theory emphasizes that gender cannot be isolated from other identity markers, such as race, sexuality, social class and physical ability. Age is another axis that intersects with gender and one that has recently gained more attention with the expanding field of critical gerontology and age studies (Katz 2014). Literary age critic Sylvia B. Henneberg (2010) considers how prejudices based on age and gender interact in classics of children's literature, including fairy tales. She comes to the bleak conclusion that "Moms do badly, but grandmas do worse" (title) in children's classics. For this reason, she questions the inclusion of fairy tales in children's education: "In the absence of stories portraying viable aging women, the distance between generations increases, creating a destructive gulf in which ageism and sexism freely reinforce and confirm each other, virtually unnoticed and unchecked" (Henneberg 2010, 126). Her observation ties in with a larger trend in Western society, where age has long functioned as a marker of identity that went largely unquestioned. In contrast to sexism, racism and homophobia, ageist prejudices are often reproduced without resistance or critical reflection, whereas age critics point out that the so-called "cult of youth" and the pervasive "decline narrative" about the life course (the expectation that life goes downhill when you grow

older) can have an overwhelming negative effect on people's lives (Gullette 2004, 2011).

Henneberg's analysis shows that more attention to age in children's literature is urgent. In current fairy-tale studies, age has already featured occasionally in analyses of individual tales and in reflections on storytelling practices, even if the scholars themselves would not identify as age critics or even name age studies as their frame of reference. Shuli Barzilai (1990), for example, reads the Brothers Grimm's "Snow White" through the perspective of the ageing mother, and Marina Warner (1994) reflects on the position of older women as storytellers and figures in fairy tales like Perrault's "Cinderella." Ann Schmiesing (2014) considers age-related diseases and disabilities in tales by the Brothers Grimm, such as "The Old Man and his Grandson," "Old Sultan" and "The Bremer Town Musicians." Other critics, such as Mayako Murai (2018) and Ármann Jakobsson (2005), have reflected on old age in Japanese and Icelandic folklore respectively.

While more research on age in traditional fairy tales and folktales would be desirable, my focus in this article lies elsewhere, that is on the trend of postmodern fairy-tale rewritings. I consider these texts to be what Aleida Assmann calls "written folklore," as they are conceived and transmitted in a way that resembles some traits of oral storytelling (Joosen 2014). While revising the generic and stylistic features of folktales, as well as the adapting the content of the stories, authors of fairy-tale rewritings resemble oral storytellers mostly in spirit, adapting traditional tales creatively to make them relevant and interesting for new target audiences. While we already know from previous research that these rewritings are attuned to shifting gender norms in contemporary Western audiences, they may not necessarily display the same critical distance when it comes to age, which has been less prominent in scholarly and social debates. I examine more specifically if Henneberg's conclusions apply to *Wolf* and consider how fairy-tale rewritings can contribute to the critical discussion and to raising children's awareness about age and gender. How does Cross's novel approach old age as compared to the Brothers Grimm's tale of "Little Red Riding Hood"? Do the two narratives reproduce the stereotypes that Henneberg has identified in children's literature and in society at large? Or does *Wolf* take a more critical stance and include Little Red Riding Hood's grandmother in its revisionist approach to gender?

2 Gillian Cross' *Wolf*

Gillian Cross sets her rewriting of "Little Red Riding Hood" in London. It is the time of the Troubles in Northern Ireland, when the threat of IRA bombings still

loomed large in the United Kingdom. The protagonist, thirteen-year-old Cassy, lives with her grandmother, Nan, who has taken on the role of a substitute parent. One morning, she is sent away to stay with her mother, a squatter called Goldie, who has a hippie lifestyle and a new boyfriend. Cassy has often been suddenly moved to her mother's squats, but this time she senses that something is different. Whereas her Nan would always take Cassy to Goldie's house before, the girl suddenly has to go by herself. Moreover, now that Cassy has grown into a teenager, she has become more aware of her unusual situation. She has started to dream and to question her Nan's habits and strict rules. Moreover, she is puzzled by an odd substance that her grandmother has hidden in her shopping bag (the equivalent of Red Riding Hood's basket). In the course of the novel Cassy finds out that this is a piece of semtex that belongs to her father, an IRA terrorist called Mick Phelan, who is eager to get the explosives back so that he can carry out his next mission. He has even taken his own mother hostage and uses Nan as bait to get his explosives back from Cassy.

Wolf is a novelization of the fairy tale, which involves an extension of the plot with added scenes, settings and characters. It also invests more in exploring the psychological traits and development of the main characters from "Little Red Riding Hood": the girl, her mother, her grandmother, and the wolf. Moreover, the novel opens up a rich intertextual framework that does not only allude to the Grimms' and Charles Perrault's tales, but also to other folklore texts about werewolves, ecocriticism (the wolf as threatened species) and psychoanalytic theories (in particular Sigmund Freud's *Wolf-Man*). Although it is obvious that thirteen-year-old Cassy is the protagonist and the epicenter of the revisions, Cross also rewrites the roles of the mother and the grandmother. The former is cast as a self-centered, impulsive "kidult" who is unable to raise a child. The latter allows for an interesting older figure not only the light of the classic fairy tale but also in children's literature more broadly.

3 A survival hardly worth celebrating

According to Sylvia Henneberg, fairy tales contribute to the marginalization of older women, and Little Red Riding Hood's grandmother is one of the figures that she has taken under scrutiny. She sees three patterns as recurrent for old women: first, the wicked old witch, as in the Grimms' "Hansel and Gretel"; second, the wise old mentor, such as the grandmother in Hans Christian Andersen's "The Little Mermaid"; and third, the ineffectual crone. For this last model, she refers to the grandmother in "Little Red Riding Hood":

> Grimms' "Little Red Riding Hood," sometimes collected as "Little Red Cap," has another unimportant grandmother. Too weak to open the door or to show some measure of resistance before the wolf swallows her, the grandmother remains a victim to intruders and her own infirmity. Her survival is, it seems, hardly worth celebrating. (Henneberg 2010, 130)

Fairy-tale scholars may note that Henneberg ignores the history of "Little Red Riding Hood" in her harsh judgment of the grandmother figure. The Brothers Grimm's story, after all, has a coda in which Red Riding Hood and her grandmother work together to defeat a second wolf. There, both are successful in their intergenerational partnership. The grandmother takes the lead after Red Riding Hood has expressed her suspicion. They do not answer the wolf's call but hide inside the grandmother's house as he climbs upon the roof:

> He [the wolf] wanted to wait until evening when Little Red Cap was to go home. Then he wanted to sneak after her and eat her up in the darkness. But the grandmother realized what he had in mind. In front of the house was a big stone trough. 'Fetch the bucket, Little Red Cap, I cooked sausage yesterday. Take the water they were boiled in and pour it into the trough.' (Grimm 1993, 137–138)

The grandmother relies on the girl's strength to carry out her plan, but the old woman devises the ruse, so that the two female figures' assets prove to be complementary. With the smell of the boiled sausages, they are able to attract the attention of the wolf, who loses his balance, falls into the trough and drowns. Of course, this section has often been deleted when the tale was translated, anthologized and adapted for children, so that the image of Red Riding Hood's grandmother that has stuck best is that of a sick woman in bed. These deletions can be considered as an example of wider-spread cultural practices that have marginalized old age in children's literature.

4 A play with ageist stereotypes

Various critics have pointed out that *Wolf* displays a keen awareness of the fairy tale's history and interpretations (Beckett 2002, 306; Wilkie Stibbs 2002, 161; Joosen 2011, 203–210). While the novel predates Henneberg's critique of the ineffectual crone in "Little Red Riding Hood," it does allude to the image of the sick grandmother and rewrites it playfully. At the beginning of the story, Cassy hears a special knock on the door – her father's secret sign, as is later revealed – and her Nan rushes to open it. "Not running" the novel spells out, but before the reader might infer that the grandmother is incapable of running because of senescence, the next lines, a quote from Nan, make clear that it is a conscious choice detached

from age: "*nurses never run, except for fire or haemorrhage*" (Cross 1990, 1, italics in the original). In contrast to most grandparents in children's books, Nan still works and defines herself as a professional, not as an older woman. Already in the first paragraphs, the main traits of the grandmother's character are laid out. The opening scene is preceded by a motto, where Nan's words hold the privileged place of opening the novel:

> *Of course Cassy never dreams*, Nan always said. *She has more sense, to be sure. Her head touches the pillow and she's off, just like any other sensible person. There's been no trouble with dreams, not since she was a baby*. (Cross 1990, n. p., italics in the original)

The echo of the word "sense" in "sensible" accentuates Nan's down-to-earth approach, which leaves no room for nightmares or other kinds of "trouble." Nan abides by strict rules, and has a clear and practical mind. Cross's revision of the grandmother's character also comes with some negative associations. The "of course" in the motto suggests an unwillingness to engage in conversation, even a certain arrogance. The reader may question whether Nan can be so sure that Cassy does not dream – maybe the girl has never told her or does not remember her dreams. By all means, Nan's assertion goes against the common belief that everybody dreams (even if we are not always aware of it) and that dreams play an important role in processing our experiences and emotions (see, a. o., Kellaway 2019). The motto is already a first indication that Nan may not be in control as much as she appears to be – a point that I will return to later in this article.

As somebody who is dedicated to her profession and likes to keep conversations with her granddaughter brief, Nan is a far cry from what Pat Pinsent (2001) has termed "patchwork grandmothers" that appear in various children's books: warm, patient grandparents who tell stories with a piece of needlework at hand. Nan does not sew, nor is she one to dwell on stories, although readers can learn from the coda – which ironically mixes up memories in a dream – that she did read the tale of "Little Red Riding Hood" to Cassy. When Cassy starts asking questions about what happened to the wolf after the tale is done, Nan shuts her down with a sharp "That's enough!" (Cross, 1990, 186). From the first to the final lines of the story, Nan is presented as a practical person who likes to be in control. As such, she appears to deviate from the "ineffectual crone" that Henneberg reads in the Brothers Grimm's "Little Red Riding Hood." Moreover, as I will explore in the following section, Nan even uses the image of the feeble old woman to get want she wants.

5 Granny the wolf

Various sociologists in age studies, including Lorraine Green (2010) and Margaret Gullette (2004), stress that the role of biology is often exaggerated when we think about the life course – age is also a cultural construct that is reflected in various explicit and implicit conventions and norms related to age. Moreover, drawing the analogy with gender and queer studies, age can be considered to be performative: as a set of roles that we associate with a given life stage; roles that are directed by expectations rather than reflecting an essence in reality. When considered as such, those aware of age norms can also use them to their own advantage. Nan is such a figure. After her terrorist son has arrived at her house, Nan pretends to be sick so that she has a plausible pretext to send Cassy away. She also uses her weak condition as an excuse for not accompanying Cassy to her mother's house so that she can keep an eye on her son instead: "I don't want to be running around on trains. Not in my state of health" (6). These mentions of poor health can be read as references to the grandmother's condition in "Little Red Riding Hood." By mimicking the expectation that older women are weak and get sick, and then need to stay home, Nan can guide her granddaughter to safety, execute her plan to get rid of the explosives that her son has brought into their house and guard him at the same time. She hides the explosives in Cassy's bag, drawing on another age norm: the association of childhood with innocence. Only the grandmother knows that Cassy's bag holds not only her pajamas but also a piece of semtex.

Nan thus appears as a careful and secretive plotter. While her creativity and cunning are laudable, like her practical mind, they also come with a downside. In the traditional versions of "Little Red Riding Hood," deliberate plotting and performative pretense are features associated with the wolf rather than the grandmother. In the process, some of the other traits of the wolf stick to Nan as well. This ties in with the exploration of the meaning of "wolf" that Cross's novel offers. One of the points that *Wolf* makes, is that wolves are complex and ubiquitous. References to wolves can be discovered throughout the narrative, and the grandmother is implicated in this process. Sandra Beckett notes that in the course of the novel "the true identity of the wolf remains uncertain and Cross plays with her readers, deliberately misleading them" (Beckett 2002, 305). Indeed, readers who draw an intertextual link with "Little Red Riding Hood" expect a counterpart of the wolf to appear in the novel, and part of the narrative suspense is created by the uncertainty of who that counterpart may be. Various characters might qualify as the wolf and thus pose a threat to Cassy. Beckett puts forward Goldie's boyfriend Lyall as a likely candidate, before the narrative settles the question and reveals Cassy's father to be the real menace. However, one could argue that Nan too is a potential suspect of incorporating the wolf. She assumes various lupine qualities,

which link her to her perilous son. Nan and Mick share the surname "Phelan" – a Celtic name that means "wolflike." Moreover, when at the beginning of the story, Nan fears that Cassy might enter the room where her father is hiding, the old woman is described as a wolf on guard: "she [Cassy] could see Nan watching her. She was sitting back on her heels with her hands in her lap, looking at Cassy with narrowed eyes" (Cross 1990, 5). This position is at odds with the classic image of the grandmother in bed while holding ambiguous implications, suggesting agility and vitality as well as a threat. The grandmother seems ready to jump up and grab Cassy if she should make a wrong move. A similar wolf-like image of Nan surfaces in one of Cassy's memories: "Nan's face was frowning. Her pale eyes glared, her hand reached the spoon and her neat, white false teeth opened and shut, as she told Cassy off" (Cross 1990, 180). When linked to "Red Riding Hood," the glaring eyes and the mouth opening and shutting conjure up the image of the wolf.

Once again, intertextual references add to the playful subversion of gender and age norms when compared to the traditional fairy tale. As Cassy prepares to leave the flat and find her mother, a short conversation unfolds between her and Nan that is reminiscent of an oral version of "Little Red Riding Hood" that was collected by Paul Delarue around 1885 and is known as "The Story of Grandmother." There, the wolf instructs the girl to throw her clothes into the fire after she has drunk her grandmother's blood and before getting into bed with him:

> "Where shall I put my apron?"
> "Throw it on the fire, you won't need it any more."
> And each time she asked where she should put all her other clothes, the bodice, the dress, the petticoat, and the long stockings, the wolf responded:
> "Throw them into the fire, my child, you won't be needing them anymore."
> (cited in Zipes, 1993, 21)

These lines are echoed in *Wolf*, when Cassy asks: "What shall I do with my pyjamas?" and the grandmother responds: "'Put them in the wash,' Nan said, from the kitchen. 'I have packed some clean ones. Then get dressed and come to have your porridge'" (Cross 1990, 5). On the one hand, a grandmother assuming traits of a wolf is no less frightening than a wolf assuming the traits of a grandmother, as happens in the traditional tale. Cassy senses that Nan is hiding something. This worries her and creates narrative suspense. On the other hand, the contrasts between the two passages are striking and also funny. Compared to Delarue's "The Story of Grandmother," the passage in *Wolf* is completely stripped from its dangerous erotic connotations. Cassy is spurred to put her clothes *on*, not *off*. In *Wolf*, porridge is eaten instead of little girls or cooked blood, as in "The Story of Grandmother." And the destructive fire, which consumes all the girls'

clothes, is replaced by the practical and banal washing machine. However, as the rest of the story shows, the emphasis on cleanliness and neatness that the washing machine represents also holds a danger, linking the grandmother once more with her terrorist, wolf-like son.

6 A dangerous neatness

Both Cassy's father and Nan are associated with order and straightness. The only photograph that Cassy has ever seen of her father, depicts him as a little boy with his mother: "Both of them stood very straight, shining clean, but not smiling. Mother and son" (Cross 1990, 2). When later her father secretly visits the squat where Cassy is staying, in order to find his explosives, she can tell from the way he has rearranged her room along straight, parallel lines that somebody has been there (Cross 1990, 136). The same is repeated when she later enters her own room in Nan's house, to find that objects have been moved so that "Everything was set straight, with mathematical precision" (173). Although it is not clear where the father got his IRA sympathies from – the story is interrupted when he is about to explain (182) – his neurotic focus on order may have played a part in his radicalization. Even though his mother is abhorred by his terrorist acts, his education may have even fed into this process. After all, Nan and Cassy's father are both associated with orders that cut short conversation and prevent you from thinking for yourself. Throughout the story, the grandmother is cited while offering pieces of wisdom in the form of instructions or sayings. Several of these discourage Cassy from asking questions, critical thinking and getting involved with other people:

> *Mind your own business* [...] *and you won't get your nose caught in a mousetrap*. (Cross 1990, 2, italics for all quotes in the original)
> *The world doesn't have to explain itself to you*. (33)
> *Up and doing. You don't want to waste time mooning about*. (45)
> *There's things a child can't understand* [...] *Never trouble trouble until trouble troubles you*. (62)
> *No point in having a clever head if you've got stupid hands*. (73)
> *Happy now, Miss Need-to-know-it-all?* (111)
> *No point in wallowing in the mud when you should be scrambling out*. (164)

It is unclear when the grandmother has developed these habits and sayings. Were they already part of her son's education, or did she only develop them in order to protect Cassy from learning the truth about her father? Such questions lie beyond the scope of the novel but may linger in the minds of readers who are interested in the main characters' past.

When Cassy is living in Goldie's squat and has started putting pieces of the puzzle together, she tells her new friend Robert, the son of her mother's boyfriend, that she thinks her grandmother may be hiding her father. Robert mocks her: "And you think your Nan's in on it? [...] So what is she? A colonel in the IRA? Come on, Cassy" (Cross 1990, 124). Robert's comment contains a hint of ageism, as if grandmothers are always weak and innocent. But more importantly for my argument, the question "what is she?" lingers beyond the scene. Cassy gradually realizes that even though she has lived with her Nan for all her life, there is very little that she actually knows about her. The grandmother can be aligned with the stereotype of the wise old mentor that is still common in children's literature (Joosen 2018). It may sound paradoxical that the wise mentor is considered an ageist trope, but as Henneberg explains, it involves a reduction of the lived experience of old age:

> All too often, fictional benefactresses are ultimately self-sacrificing lambs in disguise. At first sight, they seem like important leaders, but upon consideration, they are relegated to the margins, existing only to develop other characters and plot lines rather than their own [...] the female elder is tolerated if she has the will and ability to boost, support, guide, and serve the young. (Henneberg 2010, 129)

Robert's question is an invitation to pay more attention to Nan's life than her role as a grandmother. It is an invitation that is expressed with great irony, however, and one that Cassy does not take seriously. While she briefly considers that Nan is Mick's mother, her thoughts fall short when it comes to imagining other aspects of Nan's past and psyche.

The figure of Nan thus complies with the marginal status of older women that Henneberg sees recurring in fairy tales and children's books – figures who mainly serve to move the young characters forward. One might even question if Nan is *wise* in her mentorship of Cassy. At first sight, she appears as a constant source of wisdom with all her idioms and sayings that Cassy has internalized and that have guided her through life. As the story develops, however, Nan is proven wrong several times. She stresses that Cassy never dreams when the girl clearly does. Moreover, Cassy only succeeds in resolving her situation by disregarding Nan's advice, asking questions and thinking for herself. Finally, in a surprising climax, it is Goldie who saves the day. This shows that Nan was also wrong in repeatedly judging Cassy's mother to be inadequate.

7 An ineffectual crone, after all

At the end of the story and despite Nan's braveness and cunning, Henneberg's image of the weak, ineffectual crone lures again. After all, Nan's tactics have failed Cassy, and the old woman is held hostage by her son, tied up in a bathtub, bruised and helpless (Cross 1990, 178). The climax of the novel testifies to the great love that Cassy feels for her grandmother despite of the non-nonsense and sometimes cold way that she has been raised. As soon Cassy hears that her grandmother is in danger, she rushes over to help her, willing to hand over the explosives if that can save her grandmother. At the same time, the final scenes undermine the strength of Nan in two ways: her tactics have failed and she is physically disempowered, even literally muted with her "mouth stretched grotesquely wide by the tights that gagged it" (Cross 1990, 178). It is thanks to an unexpected moment of braveness and sensibility on Goldie's part that the story ends well. Calling Henneberg's title back to mind, when it comes to protecting Cassy, her mom has done badly, but her grandmother has done worse.

The last thing readers learn about Nan after Cassy's father has been arrested is that she is in hospital. This is reminiscent of Henneberg's reproach that "the female elder is tolerated if she has the will and ability to boost, support, guide, and serve the young" – while her safety matters, she is no longer of real interest to the characters. In the coda, it is revealed that Cassy is still highly preoccupied with her father and wants to write a letter to get in touch with him. She does not wonder about the kind of life that Nan has led. All of her determined acts, from her false wisdom to the cunning ways in which she has sent Cassy away, seem to have been done in order to help others, Cassy in particular. What kind of person lies beyond that performance? From the quick way that Nan is cast aside, one can derive the novel does not really care.

8 Conclusion

Gillian Cross' *Wolf* rewrites the grandmother from "Little Red Riding Hood" in substantial ways, especially when compared to the reduced version of the Grimms' tale as it is most commonly reproduced in children's books (that is without the coda where the second wolf appears). While in the shortened Grimm tale, Red Riding Hood's grandmother only appears as a weak older woman in need of rescue, *Wolf* presents Nan as somebody who is determined and cunning at first, making a good attempt at misleading the wolf (her son), but who fails and ultimately ends up defeated. Nan's rearing tactics, with her focus on avoiding curiosity and critical

thinking turn out be ineffective, even undesirable. Taking the Grimm's coda into account can teach children a valuable lesson about intergenerational relationships: there the success of Red Riding Hood and her grandmother lies in trust, effective communication and a combination of their assets. By contrast, Nan's strategy of shutting down conversations with her granddaughter has almost led to a great tragedy. The novel, however, seems not entirely willing to enter into a further exploration of the character of Nan either, and in doing so, misses an opportunity for deepening the intergenerational dialogue it sets up. Readers would have to go beyond the confines of the narrative to speculate about what motivates some of the acts ascribed to Nan in *Wolf*, and the final image that we get of her – telling Cassy sharply to stop asking questions – may discourage readers from even wanting to engage with her character more. Cassy does not display that need and remains focused on her father. Even though Cross has written a rich novel which revises female roles, the "grandmother's tale" still leaves a lot of potential to be told in more developed and meaningful ways that go beyond the model of the wise old mentor and the ineffectual crone.

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